

"Toddles," With "Jack" Barrymore, And Another Comedy Next Week

Leo Ditrichstein to Be Seen in His New Play, "Bluff"—Russian Actress Will Add Maeterlinck Plays to Her Repertoire—Sothern Returns to "Lord Dunderbary" and "If I Were King"—Faversham Comes to the Academy for a Month's Stay.

"TODDLES," Clyde Fitch's adaptation of the French farce comedy "Triplett" will be produced at the Garrick Theatre on Monday evening with "Jack" Barrymore in the title part. This character is Lord Meadows, nicknamed "Toddles," a young idler very much devoted to his business, who is the son of a banker. His marriage with the daughter of a banker is arranged, but he is not at all interested, and he receives his wedding morning congratulations in bed. Here he matches coins and loses all of his wedding clothes. Meanwhile everybody is waiting for the bridegroom. When the newly married couple appear, he is not dressed for the wedding. He does not make up his mind to wed until just before the end of the play, when he chooses the girl of his own initiative. With Mr. Barrymore will be Oswald Wolfe, Arthur Elliott, Charles Walcott, Pauline Fredericks, Jeffery Lewis, Sadie Marlinot and others.

Leo Ditrichstein will be seen at the Bijou on Thursday night in his new comedy "Bluff." He will play the part of an actor who takes the most graceful name of a man who he believes to be dead. His adventures begin with an elopement and end with his taking flight in an automobile after he has been obliged to assume various disguises. The cast will include Miss Kenyon Bishop, Miss Allison Skipworth, Miss Fola La Follette, Frederick Bond, Alfred Kappeler and Eugene Redding.

For her last week at Daly's Theatre Mrs. Komisarzewsky, the Russian actress, has arranged the following repertoire: Monday evening, "The Day After Tomorrow," "A Child of Nature," Tuesday, "The Battle of the Butterflies," Wednesday and Thursday, "The Dowerless Bride," by Ostrovsky; Friday and Saturday, a double bill of Maeterlinck's plays, "Slayer Beatrix" and "The Miracle of St. Anthony," her impersonation of the heroine in "Slayer Beatrix" is said to be the finest expression of her art.

Mr. Sothern will return to "Lord Dunderbary" on Monday evening, at the Lyric, and on Thursday night change the bill to "If I Were King." On Tuesday he will give an extra matinee performance of "The Fool Hath Said 'There Is No God.'" On Monday night, March 30, he will produce Paul Kester's dramatization of "Don Quixote."

New features at the Hippodrome will be Frank Melville's performing horses, "Morning" and "Night," and the Whirlwind Cossacks.

William Faversham, in "The Squaw Man," comes to the Academy of Music on Monday evening for a four weeks' engagement.

"Brewster's Millions" will be the attraction at the Grand Opera-House, with Edward Abeles as Monty.

The American will have "The Volunteer Organist."

Beulah Poynter will appear at the Fourteenth Street Theatre in "Lena Rivers."

"Kathleen Mavourneen" will be played by the Spooner stock company at Blaney's Lincoln Square Theatre.

William J. Kelley will be seen at the Yorkville Theatre in a double bill, "David Garrick" and "The Crackman."

"Wine, Woman and Song" will be the offering at the West End.

Calve Reappears as Carmen At Manhattan Opera-House

Abandons Many of Her Idiosyncrasies and Wins Great Applause—Dufranne Makes an Excellent Toreador.

BY SYLVESTER RAWLING. CALVE's name still is one to conjure with, as Mr. Hammerstein knew when he engaged the prima donna to sing the title part in Bizet's "Carmen" at the Manhattan Opera House last night. There was a crowd and brilliant house to welcome her. She was applauded from beginning to end, and called before the curtain several times. Yet, to a large number of the people present, the most interesting impersonation of the evening was that of Escamillo by Dufranne, the French baritone. Of a truth it may be said that "many are called but few are chosen" for the part, and the wonder grows with every succeeding performance why the popular and seemingly easy-to-sing Toreador's aria is never sung with complete satisfaction.

Time was when Calve was acclaimed the only Carmen. Then the wilful diva began to play ducks and drakes with the part, to the sorrow of thoughtful observers. Her voice waned. When Mr. Hammerstein brought her back to us last year we had come under the spell of a new exponent of the gypsy-cigarette girl—Bressler-Gianoli—whose art seemed rarer and better, and whose characterization, apparently, was more real. Calve's indulgence in her individual idiosyncrasies was no longer to our taste. Last night she abandoned, or, at least, obscured them. Never in the recollection of the writer has she played the part so simply and so naturally. "This true she took liberties with the tempo occasionally, but, on the whole, she respected the wishes of the composer, and her singing and acting throughout were worthy of high praise.

Dufranne made an altogether admirable Escamillo. He had the proper "bounce" and gallant bearing and sang sonorously, with ease and abandon. If the familiar Toreador song left something to be desired it still was commanding in voice and manner. The audience vociferously demanded a repetition of it, but Campanini stubbornly refused. Nobody shall play higher tribute to the sonorousness of the conductor and nobody is more in favor of preserving the dramatic unities than the writer, but here was an opportunity to yield gracefully to popular desire without shattering an ideal. One is forced to recall that Dufranne is a Frenchman. Please, dear Maestro, remember that all the good singers do not come out of Italy.

Another Hammerstein who is fast overhauling Max Hirsch, of the other house, as a before-the-curtain speech-maker, apologized for Dalmores, who was not on the ground, but he had been ill for four days. It was unnecessary. The accomplished French tenor sang and acted with his usual skill.

Gianoli-Galletti took Gilbert's place as chief of the strugglers and played the part acceptably. But the memory of the French baritone's impersonation would not down. The rest of the cast was equally excellent.

Zeppilli as Micaela, Trentini as Frasquita, Giacomini as Mercedes and Daddi as Remendado. The latter two were singing with Gianoli-Galletti because of his size until the smugler chief gave him a good stiff kick. The chorus and ballet did excellent work.

Beethoven's fourth and fifth symphonies will be played at the third concert of the Beethoven cycle by the Symphony Society's orchestra under Walter Damrosch, at Carnegie Hall to-morrow afternoon. Between the two will be interpolated a trio for harpsichord, flute and bassoon, which was found among the master's posthumous papers and has only recently been published. It is practically unknown here.

Mr. Krebbs says it was a love offering to a girl for whom Beethoven entertained a fleeting passion while at Bonn. He was given to that sort of thing in his youth.

Caruso is to be heard in a series of

concerts after the spring tour of the Corried Metropolitan Opera Company under the management of Ernest Goodrich, who has been Mr. Corried's principal assistant. Caruso's first appearance will be at Columbus, Ohio, on May 1. Detroit, Cleveland, Buffalo, Toronto, and Montreal also will be given a chance to hear the greatest of living tenors.

"Fidelio Revival," Mr. Corried's Benefit.

"FIDELIO," Beethoven's only opera, is to be revived at the Metropolitan Opera-House next Friday night, with Beria Morena in the title part. The cast will be Bella Allen, Burian, Van Rooy, Goritz, Blass and Reiss, a splendid cast. It is four years since the opera was presented here. New stage settings have been provided by Mr. Corried and the performance will be under the direction of Gustav Mahler, who has won fame by his production of it at the Imperial Opera-House, in Vienna. The Leonora Overture, No. 8, will be played between the first and second acts.

"Tannhauser" will be repeated on Monday evening, with the same cast. The first time here, as Elisabeth, in the cast will be Fremstad, Bella Allen, Burian, Van Rooy and Blass. Hertz will conduct.

Ellen Beach Yaw is to be given a trial performance in the title part of "Lucia," on Saturday night. Upon her success depends the question of her engagement for next season.

"Mignon" on Wednesday, "Trovatore" on Thursday, and "Traviata" at the Saturday matinee complete the week's bills.

A to-morrow night's popular Sunday concert, Gertrude Farrar, Kirby Lunn, Burgstaller, Goritz and Blass will be the soloists. Hertz will conduct.

Mr. Corried who will retire from the management of the Metropolitan Opera-House at the close of the present season is to give a farewell testimonial benefit on Tuesday, March 24. The program will include the first act of "Madame Butterfly," the fourth act of "Trovatore," the third act of "Pique," the third act of "Die Meistersinger," the Leonora No. 8 Overture and "Fidelio" entire. James Gertrude Farrar, Cavalier, Louise Homer, Bella Allen, Dorey, Scott, Goritz, Blass and, in fact, all the principal artists will be in one or more of the acts.

The nervous strain through which dressmakers have to pass at certain seasons of the year seems almost beyond endurance, and frequently brings on nervous prostration, fainting spells, dizziness, sleeplessness and a general breaking down of the feminine system, until life seems altogether miserable.

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Jan Kubelik, the violinist, will appear in concert with the Russian Symphony Orchestra, under Modest Altschuler, at the Hippodrome, to-morrow night. He will play the solo part in Mendelssohn's B minor concerto as his principal offering.

The Halcyon Singing Society will give a concert in Cooper Union on Thursday evening, Henry's "Waldpurg" and Gavaner's "Die Emigranten," which are on the program, have never been sung in America. The soloists are Edna Stern, Leo Lieberman, Henry Feinberg, Alexander Saslavsky and Albert Weinstein.

At the third and last concert of the Flonzaley Quartette, in Mendelssohn Hall next Tuesday evening, there will be played a Bach sonata in G major for two violins and harpsichord (the latter by Arthur Schnabel, Tschickowsky's quartet in E flat major and Haydn's quartet in D major).

Walter Damrosch will give another explanatory piano recital on the Debussy-Maeterlinck music-drama "Pelleas et Melisande" at Mendelssohn Hall next Wednesday evening. This is by request from many men who have been unable to attend Mr. Damrosch's afternoon lectures.



DRESS-MAKERS

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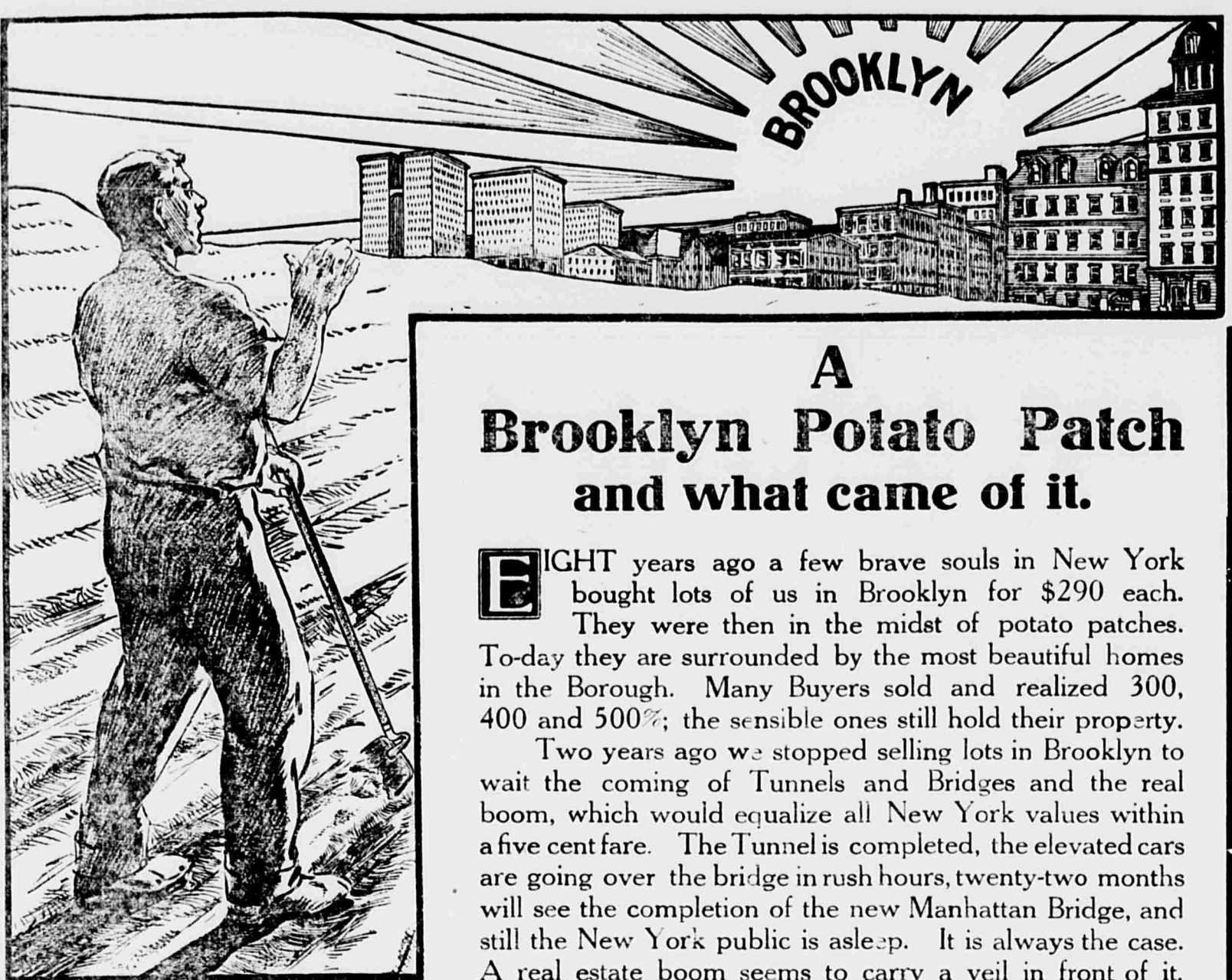
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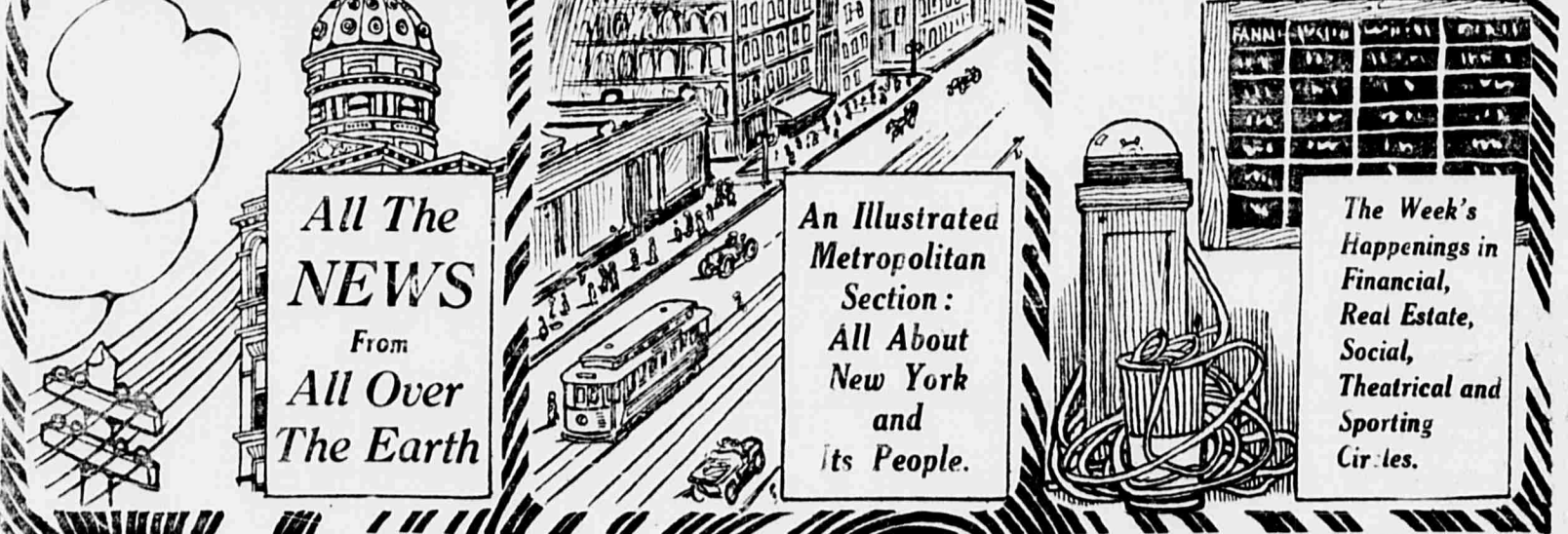
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